

Kennesaw State University  
College of the Arts  
School of Music

presents

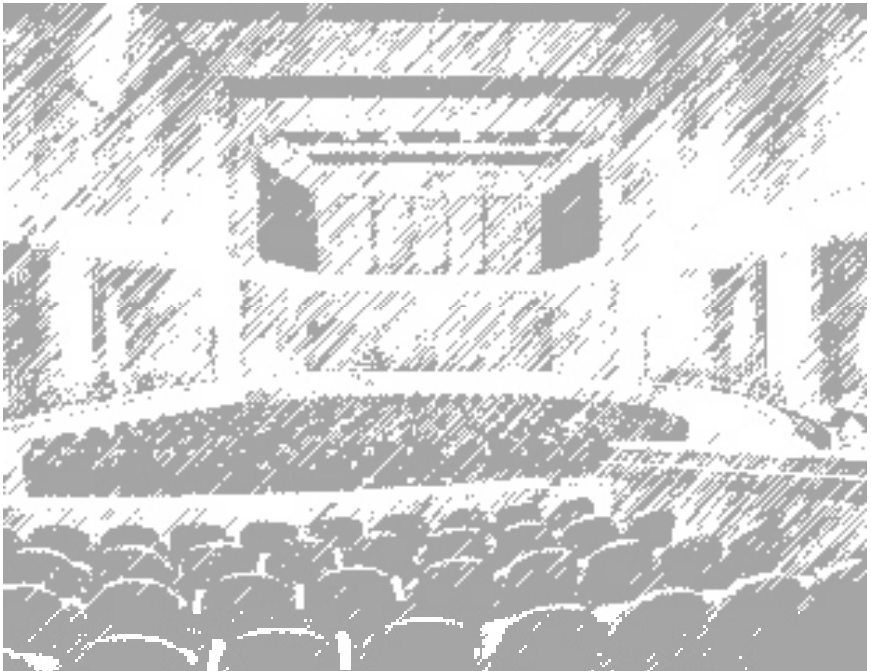
***The Duke Blue Devils meet the KSU Owls***

Duke University Wind Symphony

KSU Wind Ensemble

Verena Moesenbichler-Bryant, guest conductor

Steven Bryant, special guest composer



Monday, October 14, 2013

8:00 p.m

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall  
*Seventeenth Concert of the 2013-14 Concert Season*

# Program

Duke University Wind Symphony  
Verena Moesenbichler-Bryant, conductor

SCOTT LINDROTH (b. 1958)  
**Spin Cycle** (2001)

ERIC WHITACRE (b. 1970)  
**October** (2000)

David Kehler, guest conductor

STEVEN BRYANT (b. 1972)  
**Ecstatic Waters** (2008)

- I. Ceremony of Innocence
- II. Augurs
- III. The Generous Wrath of Simple Men
- IV. The Loving Machinery of Justice
- V. Spiritus Mundi

Intermission

KSU Wind Ensemble  
David Thomas Kehler, conductor

STEVEN BRYANT  
**Ecstatic Fanfare** (2012)

JOSEPH SCHWANTNER (b. 1943)  
**... and the mountains rising nowhere** (1977)

STEVEN BRYANT  
**Idyll** (2013)

Verena Moesenbichler-Bryant, guest conductor

STEVEN BRYANT  
**Solace** (2012)  
*Georgia Premiere*

# Program Notes

## **Spin Cycle**

SCOTT LINDROTH

born 1958

Scott Lindroth earned degrees from the Eastman School of Music and the Yale School of Music. He has been the recipient of many awards and fellowships, including the Rome Prize, a Guggenheim Fellowship, a Revson Fellowship, an Academy Award from the American Academy of Arts and Letters, and the Howard Foundation Fellowship. His music has been performed by the Chicago Symphony Orchestra, the Philadelphia Orchestra, the New York Philharmonic, the Netherlands Wind Ensemble, and many other chamber ensembles in the United States and Europe. A recording of Lindroth's chamber music, *Human Gestures*, is available on CRI, and a recording of *Spin Cycle*, performed by the University of Michigan Wind Ensemble was released on the Equilibrium label in December 2002. Lindroth has been a member of the Duke University music faculty since 1990.

*Spin Cycle* was commissioned by H. Robert Reynolds and the University of Michigan Symphony Band. It was premiered by Michael Haithcock in March 2002, and is dedicated to T.J. Anderson. In the composer's own words:

*Spin Cycle* was composed during a period I was writing music for choreography as well as incidental music for theater. The nature of those projects called for slow, contemplative music, so when the opportunity to compose a work for wind ensemble came along, I was eager to write music that was quick and agile. The title refers to the swirling, spinning melodic figures that are heard everywhere in the piece. These figures alternate with syncopated repeated notes that sound something like Morse code. In fact, these rhythms are based on names of people close to me which have been enciphered as a rhythmic pattern. This breathless, energetic music soon gives way to music with a more sustained and lyrical character. Now the spinning figures appear as ornaments to syncopated riffs accompanying long-breathed melodies. Dissonant trumpet fanfares based on the rhythmic cipher figures announce the recapitulation of the opening music, followed by an extended coda to bring the music to a conclusion.

*Program notes by Scott Lindroth*

## **October**

ERIC WHITACRE

born 1970

An accomplished composer and conductor, Eric Whitacre has quickly become one of the most popular and performed composers of his generation. *The Los Angeles Times* has praised his compositions as "works of unearthly beauty and imagination, (with) electric, chilling harmonies"; while the BBC raves that "what hits you straight between the eyes is the honesty, optimism and sheer belief that passes any pretension. This is music that can actually make you smile." Though he had received no formal training before the age of 18, his first experiences singing in college choir changed his life, and he completed his first concert work, *Go, Lovely Rose*, at the age of 21. Eric went on to the Juilliard School, earning his Master of Music degree and studying with Pulitzer Prize- and Oscar-winning composer John Corigliano.

Many of Whitacre's works have entered the standard choral and symphonic repertoires and have become the subject of several recent scholarly works and doctoral dissertations. His works *Water Night*, *Cloudburst*, *Sleep*, *Lux Aurumque* and *A Boy and a Girl* are among the most popular choral works of the last decade, and his *Ghost Train*, *Godzilla Eats Las Vegas*, and *October* have achieved equal success in the symphonic wind community. Recent and upcoming commissions include works for Chanticleer, The King's Singers, Conspirare, and the London Symphony Orchestra and Chorus. To date, his forty-four published concert pieces have sold over 1,000,000 copies.

Eric Whitacre describes the work:

"October is my favorite month. Something about the crisp autumn air and the subtle change in light always make me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughan Williams and Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I'm quite happy with the end result, especially because I feel there just isn't enough lush, beautiful music written for winds."

*October* was commissioned by the Nebraska Wind Consortium, Brian Anderson, Consortium Chairman. *October* was premiered on May 14th, 2000, and is dedicated to Brian Anderson, the man who brought it all together.

**Ecstatic Waters**  
STEVEN BRYANT  
born 1972

Steven Bryant, originally from Little Rock, AR, is an active composer and conductor with a varied catalog, including works for wind ensemble, orchestra, electronic and electro-acoustic creations, chamber music, and music for the web. Steven's music has been performed by numerous ensembles across North America, Europe, and East Asia. He is a three-time winner of the National Band Association's William D. Revelli Composition Award: in 2010 for *Ecstatic Waters*, in 2008 for *Suite Dreams*, and in 2007 for his work *Radiant Joy*. His first orchestral work, *Loose Id for Orchestra*, hailed by celebrated composer Samuel Adler as "orchestrated like a virtuoso," was premiered by The Juilliard Symphony and is featured on a CD release by the Bowling Green Philharmonia on Albany Records. *Alchemy in Silent Spaces*, a new large-scale work commissioned by James DePreist and The Juilliard School was premiered by the Juilliard Orchestra in May 2006. Since its 2008 premiere, his seminal work for large ensemble and electronics *Ecstatic Waters* has become the most performed work of its kind in the world. Other notable commissions have come from cellist Caroline Stinson (Lark Quartet), pianist Pamela Mia Paul (University of North Texas), the Amherst Saxophone Quartet (funded by the American Composers Jerome Composers Commissioning Program), the University of Texas - Austin Wind Ensemble, the US Air Force Band of Mid-America, the Japanese Wind Ensemble Conductors Conference, and the Calgary Stampede Band, as well as many others. Recordings include multiple releases by Eugene Corporon and the University of North Texas Wind Symphony, the Ron Hufstader and the El Paso Wind Symphony, William Berz and the Rutgers University Wind Ensemble, and Thomas Leslie and the University of Nevada, Las Vegas Wind Orchestra. Steven has also created a recomposition of the Iggy Pop and the Stooges song,

"Real Cool Time," for the independent Italian record label, Snowdonia, as well as music for portions of the Virtual Space Tour at space.com. Steven is a founding member of the composer-consortium BCM International: four stylistically-diverse composers from across the country. BCM's music has generated a following of thousands around the world and two recordings: "BCM Saves the World" (2002, Mark Custom Records) and "BCM Men of Industry" (2004, BCM Records). Steven studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University, trained for one summer in the mid-1980s as a breakdancer, and has a Bacon Number of 1. He resides in Durham, NC. For more information, please visit his website: <http://www.stevenbryant.com>.

*Ecstatic Waters* is music of dialectical tension - a juxtaposition of contradictory or opposing musical and extra-musical elements and an attempt to resolve them. The five connected movements hint at a narrative that touches upon naïveté, divination, fanaticism, post-human possibilities, anarchy, order, and the Jungian collective unconscious. Or, as I have described it more colloquially: W.B. Yeats meets Ray Kurzweil in the Matrix. The overall title, as well as "Ceremony of Innocence" and "Spiritus Mundi" are taken from poetry of Yeats ("News for the Delphic Oracle," and "The Second Coming"), and his personal, idiosyncratic mythology and symbolism of spiraling chaos and looming apocalypse figured prominently in the genesis of the work. Yet in a nod to the piece's structural reality - as a hybrid of electronics and living players - *Ecstatic Waters* also references the confrontation of unruly humanity with the order of the machine, as well as the potential of a post-human synthesis, in ways inspired by Kurzweil. The first movement, "Ceremony of Innocence", begins as a pure expression of exuberant joy in unapologetic Bb Major in the Celesta and Vibraphone. The movement grows in momentum, becoming perhaps too exuberant - the initial simplicity evolves into a full-throated brashness bordering on dangerous arrogance and naïveté, though it retreats from the brink and ends by returning to the opening innocence.

In Mvt. II, "Augurs", the unsustainable nature of the previous Ceremony becomes apparent, as the relentless tonic of Bb in the crystal water glasses slowly diffuses into a microtonal cluster, aided and abetted by the trumpets. Chorale-like fragments appear, foretelling the wrathful self-righteousness of Mvt. III. The movement grows inexorably, spiraling wider and wider, like Yeat's gyre, until "the center cannot hold," and it erupts with supreme force into "The Generous Wrath of Simple Men". Mvt. III is deceptive, musically contradicting what one might expect of its title. While it erupts at the outset with overwhelming wrath, it quickly collapses into a relentless rhythm of simmering 16th notes. Lyric lines and pyramids unfold around this, interrupted briefly by the forceful anger of a chorale, almost as if trying to drown out and deny anything but its own existence. A moment of delicate lucidity arrives amidst this back-and-forth struggle, but the chorale ultimately dominates, subsuming everything, spiraling out of control, and exploding. "The Loving Machinery of Justice" brings machine-like clarity and judgment. Subtle, internal gyrations between atonality and tonality underpin the dialogue between lyric melody (solo Clarinet and Oboe) and mechanized accompaniment (Bassoons). An emphatic resolution in Ab minor concludes the movement, floating seamlessly into the epilogue, "Spiritus Mundi". Reprising music from Mvt. I, this short meditative movement reconciles and releases the earlier excesses.

*Program notes by Steven Bryant*

*The composer writes:*

*Ecstatic Fanfare* is based on music from movement I of my *Ecstatic Waters*. One day in May, 2012, I mentioned to my wife that it might be fun to take the soaring, heroic tutti music from the earlier work and turn it into a short fanfare “someday”. She goaded me into doing it immediately, and so in a panicked three-day composing frenzy, I created this new work, which was premiered by Johann Moesenbichler with the Polizeiorchester Bayern just three short weeks later, followed immediately by my wife, Verena conducting it with the World Youth Wind Orchestra Project in July, 2012. This has to be a record time for conception-to-premiere for a large ensemble work...

**... and the mountains rising nowhere (1977)**

JOSEPH SCHWANTNER

born 1943

Joseph Schwantner was born in Chicago, Illinois. After graduating from the American Conservatory, Schwantner enrolled at Northwestern University to pursue graduate study with Alan Stout and Anthony Donato. While a student at Northwestern, Schwantner earned three BMI Student Composition Awards. The first award came in 1965 for a Concertino for alto saxophone and three chamber ensembles. The second award came in 1966 for *Diaphonia Intervallum*, scored for alto saxophone, flute, piano, and a full string section. The final BMI Award came in 1968 for the work *Chronicon*, written for bassoon and piano and premiered at the Tanglewood Festival. Although each one these works was highly atonal and written with strict serial methods, his future compositions would begin to evolve away from firm twelve-tone frameworks toward a more flexible technique. In 1966, Schwantner received the Master of Music degree, and in 1968 he received the Doctor of Musical Arts, both from Northwestern University.

In addition to numerous awards, Schwantner has received CAP (Composer Assistance Program) Grants in 1975 and 1977, a Martha Baird Rockefeller Foundation Grant in 1978, the Fairchild Award in 1985, the Alfred I. Dupont award for outstanding composers in 1995, and numerous honorary doctorates. His orchestral work *Aftertones of Infinity* received the 1979 Pulitzer Prize for Music. He was featured in the television documentary *Soundings*, produced by WGBH in Boston for national broadcast, and in 2007 the American Symphony Orchestra League and “Meet the Composer” announced that Schwantner was selected as the second Ford “Made in America” composer. Other notable commissions include the National Symphony Orchestra, the New York Philharmonic, the Boston Symphony Orchestra, the Saint Louis Symphony Orchestra, the San Diego Symphony, the Los Angeles Chamber Orchestra, the St. Paul Chamber Orchestra, and others.

Joseph Schwantner was elected into the American Academy of Arts and Letters in 2002, and his music is published by the Schott Helicon Music Corporation of Valley Forge, Pennsylvania. He currently resides in Spofford, New Hampshire with his wife Janet.

*...and the mountains rising nowhere* was commissioned by Donald Hunsberger and the Eastman Wind Ensemble with a grant from the National Endowment for the Arts, *...and the mountains rising nowhere* was Joseph Schwantner’s first com-

position for wind ensemble (and is part of a "trilogy" that includes *From a Dark Millen nium* and *In evening's stillness*). The premiere was given in College Park, Maryland, at the 1977 National Conference of the College Band Directors National Association (CBDNA) by the Eastman Wind Ensemble, Hunsberger conducting. It is dedicated to children's author Carol Adler; its title inspired by a line in her poem "Arioso:"

*arioso bells  
sepia  
moon-beams  
an afternoon sun blanked by rain  
and the mountains rising nowhere  
the sound returns  
the sound and the silence chimes*

### **Idyll**

Steven Bryant

*The composer writes:*

*Idyll* is a simple, pastoral work, meant to showcase the intimate side of the wind ensemble. The music is tranquil, featuring small groups of instruments in varying combinations, never rising above mezzo-forte in volume.

### **Solace**

Steven Bryant

*The composer writes:*

*Solace* is music for its own sake, ordered first and foremost by its own internal logic, derived from a small amount of initial material. Constructed from a single nine-tone row, the music is heavily anchored by the persistent initial C#/Db throughout much of the piece, often in the form of a subtle, unsettled drone.

*Solace* divides into two equal halves. The first section opens with a veiled atmosphere built on the first notes of the row. A moment of harmonic stability in the piano gives way to a steady pulse, building relentlessly to a dissonant climax, which then spirals inward back to the C#/Db anchor. The piano returns, concluding with a quantum of consolation, before a brass chorale initiates the second section. Pitting expressive fluidity against rhythmic rigidity, the chorale aggregates mass, finally cohering into simple triadic clarity, while simultaneously coming unmoored from the sustained C#/Db that has anchored the work. The piano again returns, accompanied by clarinets, offering a quiet conclusion as their final chord transforms into the familiar percolating drone, and evaporating.

*Solace* offers the experience of seeking, and perhaps finding, consolation.

Scored for standard wind ensemble plus electronics, the work seamlessly augments the timbre and power of the band by transforming recordings of individual players from within the group.

*Program notes compiled by David Kehler*

# Personnel

## Duke University Wind Ensemble

### FLUTE

Laura Brody  
Monica Chelius \*  
Erina Fujino  
De'Shaun King \*  
Emily Kuhn  
Ashley Qiang  
Cindy Tay  
Rebecca Trinklein

### OBOE

Sonya Jooma  
Philippa Tanford \*  
Graham Turbayne  
Kunyao Yu

### CLARINET

Douglas Brame  
William Harris  
Conrad Jeong  
Jessica Lee  
Kevin Lin  
Jasmine Nee \*  
Alex Pieloch  
Emily Richardson  
David Rosen  
Sarah Wang  
Jennifer Yland \*

### BASS CLARINET

Tom Amoreno  
Jane Caldwell  
Valerie Gerriets  
David Rosen

### BASSOON

Kevin Kauffman  
Joe Vosburgh

### ALTO SAXOPHONE

Shaunak Amin  
Tannya Cai  
Connor Hann \*  
Eric Lin  
Lynn Zhang

### TENOR SAXOPHONE

Steven Cheng  
David Zhou

### BARITONE SAXOPHONE

Marc Johnson  
Walt Martin

### FRENCH HORN

Ben Brissette  
Matthew Farnitano  
Tommy Jenkins \*  
Cécilia Sidibé

### TRUMPET

Aaron Baum  
Nichola Clark  
Drew Cutshaw \*  
Melissa Klein \*  
Leslie Niiro  
Emily Randle  
Meredith Stabel  
Desmond Gatling

### TROMBONE

Chris Bernt  
Eric Burkhalter  
Bobby Plybon \*  
Justin Xu

### EUPHONIUM

Dave Greybill  
Paul Bryan

### TUBA

Geoff Burkhalter  
John Fuller  
Taichi Nataka

### STRING BASS

Jason Maher

### PERCUSSION

Kristen Brown  
Leeviana Gray  
Matt Hebert  
Grant Kelly

### PIANO/CELESTA

Lynn Zhang

### DUWS OFFICERS 2013/2014

Melissa Klein,  
president  
Sarah Wang,  
vice president/touring  
Cindy Tay,  
treasurer  
Emily Randle,  
Viennese ball chair  
Philippa Tanford,  
publicity chair  
Jennifer Yland,  
social chair  
Grant Kelly,  
secretary/webmaster  
Emily Richardson,  
equipment manager/  
librarian

\* *Section Leaders*



Kennesaw State University Wind Ensemble Personnel  
(listed alphabetically to emphasize the importance of each part)

**FLUTE/ PICCOLO**

Catherine Flinchum, Woodstock  
Madison Hall, Kennesaw  
Charis Hanson, Lilburn  
Catherine Rothery, Kennesaw  
Dirk Stanfield, Amarillo, TX

**OBOE/ENGLISH HORN**

Andrew Connard, Cumming  
Lisa Mason, Clio  
Alex Sifuentes, Lawrenceville

**CLARINET/BASS CLARINET**

Katherine Cook, Loganville  
Jonathan Itkin, Marietta  
Kadie Johnston, Buford  
Alyssa Jones, Powder Springs  
Chris Malloy, Canton  
Tyler Moore, Acworth  
Mudussir Quraishi, Acworth  
Ryan Tang, Marietta  
Gus Todd, Kennesaw

**BASSOON/CONTRA BASSOON**

Jordan Alfredson, Conyers  
Sarah Fluker, Decatur  
Shelby Jones, Newnan  
Danika Mahon, Roswell  
Dustin Price, Senoia

**SAXOPHONE**

Nathan Hollis, Flowery Branch  
Benjamin Humkey, Ringgold  
Steven LaRose, Nicholson  
Tommy Kieffer, Cumming  
Michael Opitz, Kennesaw  
Andrew Paller, Marietta  
Kwame Paige, Fort Wayne, IN  
Ali Van Slyke, Suwanee

**HORN**

David Anders, Kennesaw  
Kristen Arvold, Cleveland  
Sarah Jarrett, Monroe  
Lauren Mayo, Snellville

**TRUMPET**

Brandon Austin, Conyers  
Jesse Baker, Dallas  
John Thomas Burson, Acworth  
Kristen Gravlee, Lilburn  
Jessica Jarrett, Monroe  
Stacey Novik, Kennesaw  
Adam Reep, Snellville  
Timothy Rucker, Charleston, SC  
Andrew Stevens, Marietta

**TROMBONE**

Michael DeSousa, Milton  
Mitchell Frey, Marietta  
Michael Lockwood, Augusta  
Joseph Poole, Marietta  
Tony Wolcott, Marietta

**EUPHONIUM**

Anthony Pirulis, Marietta  
Stewart Yancey, Kennesaw

**TUBA**

Kadeem Chambers, Decatur  
Melinda Mason, Atlanta

**STRING BASS**

Nick Tworag, Lawrenceville

**PIANO**

Soyoun Sheehan, Incheon, South Korea  
Andy Dang, Duluth  
Brian Reed, Kennesaw

**HARP**

Tyler Hartley, Marietta

**PERCUSSION**

Cameron Austin, Hiram  
Jake Darnell, Emerson  
Janna Graham, Kennesaw  
Ian Kennel, Acworth  
Erik Kosman, Sturgis, MI  
Levi Lyman, Kennesaw  
Kyle Pridgen, Snellville  
Selena Sanchez, Powder Springs

# Biographies

## **Dr. Verena Mösenbichler-Bryant, conductor**

**V**erena Mösenbichler-Bryant serves as Assistant Professor of the Practice of Music and Director of the Duke University Wind Symphony. She also conducts the Duke Medicine Orchestra, the University of North Carolina School of the Arts Wind Ensemble, and the North Carolina Saxophone Ensemble.

Verena grew up in Eberschwang, Austria. She began piano lessons at the age of 6, continuing later with church organ, flute, and bassoon.

Her conducting debut at age 16 was followed by a three-year fundamental conducting course taught by Johann Mösenbichler. Verena Mösenbichler-Bryant then studied conducting for symphony orchestra with Ingo Ingensand at the Anton Bruckner Private University in Linz, Upper Austria, and received her bachelor's degree, with distinction, in 2005. She completed her Master of Music in 2007 with Kevin Sedatole at Michigan State University. Verena graduated in May 2009 with her DMA in Wind Ensemble Conducting from The University of Texas at Austin where her principal conducting teacher was Jerry Junkin.

Professional engagements have included three years as the conductor of the Hofkirchen community band, conducting the youth band of Eberschwang, and she currently serves as Executive Director of the World Youth Wind Orchestra Project, the international youth orchestra of the annual Mid-Europe festival in Schladming, Austria ([www.mideurope.at](http://www.mideurope.at)).

Verena Mösenbichler-Bryant's transcription of John Corigliano's Grammy-winning work, *Mr. Tambourine Man*, for Wind Ensemble and Amplified Soprano, published by G. Schirmer, has received strong praise from the composer, and has received numerous performances since its 2009 premiere. She has also published an article in GIA's respected *Teaching Music Through Performance in Band* series. Verena serves frequently as cover conductor for the North Carolina Symphony, and guest conductor and clinician across the United States as well as in her native Austria.

## **David Thomas Kehler, conductor**

**D**avid Kehler, has served since 2009 as Director of Bands at Kennesaw State University where he oversees all aspects of the University's band program and serving as Music Director and Conductor of the KSU Wind Ensemble. An advocate of new music, Professor Kehler has commissioned leading composers to write new works for wind ensemble, including Michael Markowski, Joel Puckett, James Stephenson, Christopher Theofenidis and an upcoming commission by Pulitzer Prize winner, Joseph Schwantner. In addition, the KSU Wind Ensemble has been featured on 90.1 FM (WABE- Atlanta public radio), and continues to garner praise from composers including Steven Bryant, Karel Husa, David Lang, David Maslanka, Scott McAllister, and Joel Puckett. In 2012, the KSU Wind Ensemble was a featured ensemble and hosted the Southern Division College Band Directors / National Band Association Conference and in 2013, was the winner of the 2013 American Prize for best Wind Ensemble/Concert Band performance. In addition to his ensemble responsibilities, Dr. Kehler teaches courses in instrumental conducting, wind literature and symphonic repertoire.

Previously, David Kehler served The University of Texas at Austin as a Graduate Conducting Associate receiving a Doctor of Musical Arts degree. From 2001-2009, Dr. Kehler served as Associate Conductor of America's Premier Windband; The Dallas Wind Symphony where he was the director of the Dallas Wind Symphony International Fanfare Project. In addition, Dr. Kehler conducted the Dallas Wind Symphony throughout Texas, including the annual Labor Day Concert at the Dallas Arboretum, various Chautauqua festivals, holiday concerts, and a formal gala presented by the United States Armed Forces with all of the Joint Chiefs of Staff in attendance.

While in Texas, Dr. Kehler was also Founder and Conductor of the GDYO Wind Symphony, an ensemble affiliated with the Greater Dallas Youth Orchestras, Inc. During his ten years of service, the GDYO Wind Symphony established itself as one of the premier youth wind ensembles in the United States. They were a featured ensemble at the Texas Bandmasters Association/National Band Association Convention in San Antonio, Texas, and were heard internationally on "From the Top", a syndicated radio program featuring the finest young classical musicians in the country. In addition, the GDYO Wind Symphony participated in exchange concerts with the Atlanta Youth Wind Symphony and performed with Jeff Nelson, former horn of the Canadian Brass. In the summer of 2008, the GDYO Wind Symphony embarked on an extensive two-week tour of China, performing at all of the major music conservatories throughout China and Hong Kong.

Previous university appointments were at Southern Methodist University, the University of Rhode Island, and Bay City Western High School, in Bay City, Michigan. Growing up in Michigan, Dr. Kehler received his Bachelor of Music and Master of Music degrees from Michigan State University. Professor Kehler is an active conductor and clinician throughout the United States, and has memberships in musical organizations including CBDNA, NBA, NAFME, Phi Beta Mu, GMEA and others.

## Kennesaw State University School of Music

The School of Music at KSU has dedicated, vibrant, and talented faculty and staff that are completely devoted to teaching, performing, scholarship, and serving our community. It is an incredibly exciting place to study, boasting state-of-the-art facilities with opportunities to produce and explore music in a dynamic place that is ahead of the curve for what it means to be a musician in the 21st century. Our students come from the leading musical honor organizations across the region and are poised to lead the cultural offerings and musical education in our area and beyond for years to come.

We welcome you to attend a concert, meet our faculty and staff, and feel the energy and excitement that our students exude. We are fully committed to our purpose as educators, performers, and scholars. We hope that you will find as much enjoyment in our product as we do in producing it.

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**<http://community.kennesaw.edu/GiveToMusic>**

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## Upcoming Events

*Unless otherwise noted, all events will take place at 8:00 pm in Morgan Concert Hall.*

Wednesday, October 16  
**Faculty Jazz Parliament**

Thursday, October 17  
**Guest Artist Series: Jessica Rivera, soprano, Kelly O'Connor, mezzo-soprano and Robert Spano, piano**

Monday, October 21  
**Guest Artist: Alex Wasserman, piano**

Tuesday, October 22  
**Guest Artist: David Zerkel, tuba**

Wednesday, October 23  
**KSU Concerto Competition Finals**

Thursday, October 24  
**Jazz Ensemble I**

Thursday, October 24  
**Octubafest**  
Music Building Recital Hall, 8 pm

Monday, October 28  
**Faculty Recital: Robert Henry, piano**

We welcome all guests with special needs and offer the following services: easy access, companion seating locations, accessible restrooms, and assisted listening devices. Please contact a patron services representative at 770-423-6650 to request services.